

KNEISEL QUARTET CONCERT

LATE WORK OF BEETHOVEN
PLAYED.Performance of a String Sextet by
Charles Martin Loeffler—A Composition
Founded on a Russian Theme
—The Music Admirably Performed.

The second concert of the Kniesel Quartet at Mendelssohn Hall last evening was one of the most interesting entertainments this organization has offered to music lovers in this city for some time. The programme embraced three numbers. Beethoven's quartet in B flat, opus 130 (Charles Martin Loeffler's sextet, "The Passer d'eau," a poem (with "Chère Russie"), and Tchaikovsky's sextet in D minor entitled "Souvenir de Florence." Both sextets are written for the same distribution of instruments, two violins, two violas and two cellos. The extra violinist was Josef Kozarik and the additional cellist Leo Schulz.

The Kniesel quartet was well known to the audience. It was formed by Schuppanzigh and Linke's Quartet on March 21, 1826. The preter and danza tedesca were encored but the cavatina appears to have made little impression. The finale at that time was the fugue already published separately as opus 133. This was generally disliked.

Beethoven, who was not wont to acquiesce in the critical views of his contemporaries, accepted them in this instance, and in November he composed the finale now used in this work. When he was lying on his deathbed one of those kind friends who carry pleasant news reported to him, "Your new quartet did not please." His curt and prophetic answer was, "It will please them some day." The finale was his last composition. It fulfilled his promise.

Throughout the mass of comment written on Beethoven's late works runs a note of insistence on his departure from old forms and his employment of melodic and harmonic methods not planned with the inner ear but with the profound and perplexing purpose of individual communication at the expense of pure musical beauty. It seems as if all such comment had outlived its era.

The last quartets of Beethoven, viewed not as growth in the architecture of the form but as expansions from this style, as developments of it along lines suggested by artistic progress and expressive requirements, are not difficult of comprehension to hearers accustomed to the romantic works of the band of romanticists who revolted at the regulations of mere form and endeavored to make their structures grow, not in accordance with an established type, but outward from within in compliance with the demands of musical poetry.

If we read the last quartets of Beethoven in the light of Strauss, of Reger, of Mahler, as we unconsciously must, they become as clear as the sunlight of their composer's flaming genius. There is not a movement in the quartet heard last evening that seems obscure in its method of thematic treatment, in its architecture, in its musical symmetry and beauty. The two movements which satisfied Beethoven's first hearers retain their exquisite charm, while the cavatina takes its place among those immortal songs of strong faith and grateful praise which abound in the works of this master.

He must be a saturnine critic indeed who can find in the noble repose and firm content of this movement a shadow of that gloom, an echo of that disappointment which, we are told, darkened the accents of Beethoven's later compositions. And the finale, his last song, is filled with the blithe happiness of youth, with the rhythms of the open air and the whole soul. The seven devil songs, and no artistic angles in this quartet. It was simply ahead of the conceptions of its contemporaries. For us to reiterate the stereotyped phrases which have been applied to it is neither brave nor thoughtful.

Mr. Loeffler, who has often permitted us to hear his admirable experiments with the harmonies now affected by the whole tone scale, used with such effect by Debussy, turns in his "Le passer d'eau" to the scale of the Russians. He has utilized as the thematic basis of his composition the familiar Russian folk song, "Ay uchenem."

Students of Russian national music tell us that its gamut is founded on the equal tempered scale, long disused in modern composition, and that the uncertain tonality of Russian melodies is due to this usage. Some melodies seem to be major, but float indefinitely off into minor regions. The truth is that the Russian scale is a linear descendant of one of the Greek systems and that the inevitable consequence is that Russian music has a fascinating way of alternating cadences in modern tonalities with those in the modes of ecclesiastical music.

Mr. Loeffler in the opening of his sextet, written as it is, in chorale fashion, has proclaimed his intimate sympathy with these Russian harmonies, and he establishes a tonal atmosphere of great beauty. His composition proceeds from this introduction by the construction of new melodic ideas on the fundamental notes of the refrain of "Ay uchenem." His melodies are varied in character and in some instances have a fine musical individuality.

The work as a whole moves in regions quite remote from the singular harmonies of the writer's Gallic songs. It is not as important a musical canvas as some that he has given us, but it has excellent treatment of the six instruments, rich polyphony, sonority and interesting melody to commend it.

The playing of Mr. Kniesel and his associates in the Beethoven quartet was on the high level of artistic finish and reverence to which we are accustomed in their treatment of this composer's music while the six musicians engaged in the publication of Mr. Loeffler's manuscript discharged their duties in a manner wholly admirable.

CONSIDINE'S WIDOW OBJECTS.
WANTS the Estate Taken Out of George Considerine's Hands.

Lulu Tabor Considerine, widow of John R. Considerine, has asked Surrogate Cohan to revoke the letters of administration issued to her brother-in-law, George F. Considerine. Mrs. Considerine wants either the Hudson Trust Company or Henry G. Lewis made administrator with herself, and asks that Considerine and his lawyer, Henry J. Goldsmith, be directed to give up the personal property and securities belonging to the estate. Mrs. Considerine declares that George F. Considerine got possession of these securities by making fraudulent representations which induced her to permit him to open the strong box where they were kept.

READY TO-DAY

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in excellent condition, and
protected by the well known
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"LA FILLE DE MME. ANGOT"

LECOQ'S LIGHT OPERA PRO-
DUCED AT THE NEW THEATRE.Jeanne Maubourg Makes a Successful
Debut as Mlle. Lange-Clement,
Aids and Others in a Good Cast
—Stage Pictures Are Unusually Fine.

"La Fille de Mme. Angot," which Mr. Hammerstein revived a few weeks ago at the Manhattan Opera House, was brought forward last evening at the New Theatre in sumptuous fashion. The music of this delightful opera, like the book which it interprets, has vitality enough to give pleasure under almost any conditions. Bad voices and stage settings kill it, and on the other hand it emerges triumphant as the dominating factor even from under the cloak of lavish and diverting a production as that in which Mr. Andreas Dippel and his colleagues of the Metropolitan Opera House and the New Theatre presented it last evening. It would tax a long memory to recall so handsome and appropriate a pictorial embodiment of the Paris of the Directoire period as this and it is worth more than the passing mention that can now be given to it.

Nearly every scene there was what a picture collector would call a quality in last night's performance. The adjustment of orchestra to singers, the management of scenery and of the movements of the throngs that filled but did not crowd the stage, the sense of deftness and elegance in the correct meaning of the latter much abused word—all these factors were present in quantity sufficient to give brilliancy and effectiveness.

The cast was headed by Edmond Clement as Ange Pitou, and it included Dutilleul, Leo Devaux as Tréville, Bourgeois as Lechevalier, the police agent, Miss Alda as Clairette, and a newcomer, Miss Jeanne Maubourg, as Mlle. Lange. Mr. Tango conducted.

For while her voice has the nasality and metallic whiteness common to many French singers, Miss Maubourg showed once that she had the style and distinction, heightened in this pleasant setting effect by a lively sense of humor. She is tall and vivacious, and she looked and acted the part of the woman who was a power behind the throne in the days of Barras, ruling not only because of her physical attractions but by virtue of her clever and resourceful head. A decided acquisition to Miss Maubourg and last night's audience enjoyed her to the utmost.

Mr. Clement's singing and acting of Ange Pitou, however, was a local touch without losing either its fun or its romantic flavor, while Mr. Dutilleul made a human and likable figure of the hapless hairdresser and sang his music excellently. Miss Alda's Clairette wanted lightness of touch, both vocally and histrionically, but it was reasonably accepted. The third act included a pas de deux by Gina Torriani and Giuseppe Bonfigli.

NEW LIFE IN IDAHO.

An Agricultural, Not a Mining State,
Says Ex-Senator Heitfeld.

People out in Idaho are "gussing" just how big their population has grown during the last ten years, and are eagerly awaiting the result of the next census, according to former United States Senator Henry Heitfeld, who arrived from those parts yesterday. Idaho is not yet setting up as a rival to New York State, but there's a Boise City, which has grown in the last decade from 8,000 to at least 25,000, while as for Lewiston, the Senator's home town, that has jumped from 2,500 to 8,000.

Senator Heitfeld is president of the Idaho Land and Water Company, and he says that since Congress took up the matter of irrigation in Arizona and Montana and showed that the problem could be worked out, the whole of the great West has been opening up wonderfully.

"More than 1,000,000 acres of land have been reclaimed in Idaho," said Senator Heitfeld at the Holland House, and this makes a rich farming country. Southern Idaho is mainly given up to grain and grapes, potatoes and sugar beets. The latter have become an important industry, and there are now six big sugar factories in the State. The country is settling fast, drawing settlers largely from the middle West, but few from Europe.

The opening of the Cour d'Alene reservation last fall was an event of more than local interest, for in the drawings people all the way from Maine to California were represented, and a few New Yorkers got good numbers. This territory will have to be settled in the spring, and there are about 2,500 square miles of it.

"The great topic of discussion with us is the development of the West. There have been great numbers of tourists out there during the year. I should say the tourist business has increased fiftyfold in the last ten years. Idaho is now more of an agricultural than a mining State. The old placer mines were all worked out during the '90s. What are left of them require too much capital to work profitably, while the quartz mines are too far away from the railroad. The Seven Devils copper region is being tapped however, and the railroad has now got to within fifteen miles of the district. As for labor troubles we have not had any since 1899.

Lewiston is in the great white pine belt, the greatest in the United States. It has been largely taken up by lumber syndicates, but they are not working it to any extent. One company had a small outfit on the Palouse River. Four big lines are making surveys in the State, and big engineering forces are at work in what is practically virgin country. Fully 20,000 square miles of timber land in the State have been withdrawn by the forest reserve.

Want a 34th Street Moving Platform?

The Manhattan Central Improvement Association has asked the Public Service Commission to take under consideration the construction of a moving platform under Thirty-fourth street. It was urged that there is imperative necessity for such facilities for handling the cross-town traffic. The matter was referred to Commissioner Malibie for report.

At Appearances for Selling Liquor to Indians.

UTICA, Dec. 14.—Fifty-seven indictments have been handed up by the Grand Jury to Judge Ray, which charges him with selling liquor to Indians in violation of the Federal statutes.

BENDERNAGEL MAKES DENIAL

ON HIS VACATION ON THE
DATE INDICTMENT FIXES.Prosecutor Will Know Citizens by the Denial
Who Say He Is No Crook—Others
Used His Rubber Stamp—The Defense
in the Sugar Trials Is Nearly Over.

Character witnesses were called yesterday in the sugar trial before Judge Martin in the United States Circuit Court on behalf of James F. Bendoragel, the former cashier of the Havemeyer & Elder refinery in Williamsburg. Among those who bore testimony to Bendoragel's honesty and integrity were Controller Herman A. Metz, Justices Burr and Maddox of the Supreme Court, John H. McCooey, Deputy Comptroller and leader of the Brooklyn Democrats; Frederick W. Wuester, last Mayor of Brooklyn; Andrew D. Beard, former Bridge Commissioner; Bernard Gallagher, former Fire Commissioner; Paul E. Bonner, president of the North Side Bank; Andrew Sullivan, president of the Nassau Trust Company of Brooklyn; Almet R. Latson, president of the Union League Club in Brooklyn; Henry Haaler, president of the Citizens Savings Bank, Manhattan, and a score of others.

Bendoragel took the witness stand in his own defense and was examined at length by his counsel, Charles M. Beattie. He said he had been in the employ of the sugar company thirty-nine years, first with the consolidated company. For twenty-two years he was cashier of the Havemeyer & Elder refinery in Williamsburg at a salary of \$6,000 a year. He has been a director of the Williamsburg Savings Bank for eight years, president of the Eastern District Hospital and Dispensary, vice-president of the Hanover Bank, second vice-president of the Brooklyn Manufacturers Association and a member of the Union League Club in Brooklyn.

In his capacity as cashier, he said, he had only to pay out money on orders from other people, and he knew nothing whatever about the weighing of sugar on the docks or any of the work done there. He knew the sugar company's checkers, but never saw them while at work, nor had he anything to do with fixing their salaries. He had been in the Custom House but twice in the last twenty years and he knew none of the officials there. He had never requested the removal of any Government employee, nor had he paid money to Government employees under any circumstances. There was no possible advantage to him, he said, in trying to defraud the Government, and if it had been done he knew nothing about it.

"Did you know anything about or take part in defrauding the Government on the cargo of the steamship Eva in August, 1907?" asked Mr. Beattie.

"No, I was on my vacation at the time," Bendoragel answered. "The weighing of the cargo of the Eva constituted the overt act cited by the Government against me. I explained that the verification of weights and much of the other work relative to sugar importations was of necessity delegated to his subordinates because of the pressure of work in his office. He had prepared a rubber stamp bearing his name and it was used by his clerks in attaching his signatures to papers that he never saw. He had never said to the Government witness Horby that he had 'got other heads in the Custom House' and would 'get his' nor was he able to recall any quarrel over the weighing of several bags of sugar that gave rise to the alleged statement.

The cross-examination was done by Henry L. Stimson. The witness said that the city clerk's returns were turned in at the Wall Street offices of the trust and then referred to the refinery to be checked when they were sent back together with the checkers' books. Much of this verification of figures, the witness repeated, was done by his subordinates. A large part of Mr. Bendoragel's testimony on cross-examination was a reference to the missing longhorns' books which, according to Mr. Stimson showed discrepancies. These discrepancies, however, presented no difficulty to captains of the ships, a practice to facilitate the trucking and weighing by faster work on the boats. Several of these books were missing, and the discrepancy was not made apparent by the Government before court adjourned for the day.

Other witnesses called yesterday were several who attested to Oliver Spitzer's good character, one of these being State Senator John Kiesel. Patrick J. Hennessy, one of the defendants, testified that he had been checked with the Government weighers and that their figures were always "very liberal." He denied that Richard Whalley, a Government witness, had found him lowering his hands on the scale stanchions as though using some device and then making entries in his book. He declared that he had never cheated the Government by use of any device. Following this testimony Charles H. Moore, a former employer of Whalley, testified that Whalley was not in his opinion worthy of belief.

The defense expects to get in all its evidence to-day.

NEXT WEEK'S OPERAS.

Hammerstein to Revive "Les Contes d'Hoffmann" on Christmas Night.

Oscar Hammerstein is to revive "Les Contes d'Hoffmann" on Christmas night with Benca Cavalleri for the first time in the rôle of Hoffmann. The cast will be Mmes. Trentini and Gentile and Mmes. Renaud, Dalmore, Nicolay, Villa, Venturini and Leroux. On next Monday Mary Garden, Charles Gilbert, Hector Dufrane, Armand Crange and Georges Lucas will sing "Le Jongleur de Notre Dame." "Tannhäuser" on Wednesday will be given by Mmes. Zentale and Renaud and Mmes. Mazarin and Doris. "Carmen" on Friday will be sung by Mmes. Cavalleri and Miranda and Mmes. Zentale, Laskin and Nicolay. The soloists at the concert on Sunday will be Mmes. Cavalleri, Mella, Mazarin, Gerville-Réache and Trentini and Mmes. Zentale, Carara, Crabbie, Sammarco, Huberdeau and Dufrane.

"Orfeo" will be given at the Metropolitan a week from Thursday night by Mmes. Louise Homer, Johanna Gadski, Bella Albert, Alma Gluck, Gluck's opera, which has not been heard in years at the Metropolitan, is to be revived with new scenery, costumes and a classic ballet. On Monday "The Merry Widow" will be given by Mmes. Zentale and Renaud and Mmes. Mazarin and Doris. "Carmen" on Friday will be sung by Mmes. Cavalleri and Miranda and Mmes. Zentale, Laskin and Nicolay. The soloists at the concert on Sunday will be Mmes. Cavalleri, Mella, Mazarin, Gerville-Réache and Trentini and Mmes. Zentale, Carara, Crabbie, Sammarco, Huberdeau and Dufrane.

Vice-Presidential Social Plans.

WASHINGTON, Dec. 14.—The Vice-President and Mrs. Sherman, who have recently taken possession of their residence on Sixteenth street, have arranged for a series of entertainments in the social affairs of the season. They will establish a precedent for Vice-Presidential entertaining in having the members of the Cabinet and their wives dine with them on Friday nights. The social entertainments are not. They will entertain the members of the Senate at a reception on January 20.

A DOUBLE KILL

Anything that has for its purpose
a single good is justified.But better still is the substitution
of a good condition for
a bad one.

There you have a brace of birds at a single shot.

The owner who improves his undeveloped real estate kills two birds with one stone.

He not only rid himself of an encumbrance, but makes a shrewd investment and provides a revenue for the future.

This may be pretty logic, but it is happening every day.

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A NEW PLAY FOR CHARITY.

Mrs. Kate Jordan Vermilye the Author of
"Mrs. Dakon." Given at the Hackett.

Mrs. Kate Jordan Vermilye, known to many readers as Kate Jordan, made her bow as a playwright yesterday afternoon when a play from her pen bearing the noncommittal title of "Mrs. Dakon" was produced at the Hackett Theatre for the benefit of the Association for the Aid of Crippled Children. Naturally the circumstances under which the production was made do not invite the same critical attention which would be expected if the play were produced by a commercial manager for a commercial purpose. At the same time no writer as well known as Mrs. Vermilye could reasonably expect to have her play produced, even at a benefit, and escape public notice, even if she so desired, which she probably does not.

"Mrs. Dakon," then, briefly is a serious play intended to contain various emotional elements, with spots of "comic relief." It concerns the story of a shallow, selfish, vain, contemptible woman who threw over the man she was supposed to love for the sake of a richer man who subsequently lost his money. She then went back to her first love, who by that time had ceased to care for her. Before she went she left a note telling her husband that she was deserting him at the instigation of the other man. This was false, but it drove the husband to suicide. It so happened that the suicide's daughter was the girl the slandered man really loved, but her jealous stepmother lied again to keep the lovers apart, a feat which she accomplished, but only until the last act.

This, it will be seen, is a story in no way distinguished. Nor does the telling of it lift it above the commonplace. Mrs. Vermilye knows of course that the business of making good plays is one of the most exacting of any, and it will not surprise her to be told that she hasn't succeeded at all. But it may be said for her that in this attempt she rose above bathos, even if she didn't touch paths. Moreover, she was quite happy in an occasional moment of comedy, especially with the rah-rah girl who was her rival, and who was a real success. The play was witnessed by a considerable audience, which was clearly interested and which was liberal with its applause.

The piece was, for a benefit performance, uncommonly well played. Robert Warwick was manly and genuine as the slandered lover, George Graham effective as the great cool lawyer who is a double-edged sword. P. S. Barrett breezy as the usual kind of stage Irishman and Dorothy Dorr "emoted" adequately in the conventional manner in the thickness of the feminine hair. Laurence Taylor displayed an invariable sort of individuality and considerable comedy skill as the girl who was laid to, and Anna Wynne and Ann Harrington were both capable in smaller parts. A second performance of the play will be given this afternoon.

NEWS OF PLAYS AND PLAYERS.

Shaw Has Ready a New Play in One Act
or as Many as the Audience Likes.

Charles Frohman has received a letter from Bernard Shaw in which the playwright announces that he has completed the manuscript of the new play he offers for production at the Frohman Repertory Theatre, London. Mr. Shaw declares that the play will run about four hours. It is not divided into separate acts, but its author states that he is perfectly willing that the curtain shall drop at any interval desired by the audience when they express their desire in the usual way.

January 3 will be moving day for the Patterson-Ford interests under the Lieber-Patterson management. On that day "The Fourth Estate," which has been running three months at Wallack's, will be transferred to the Grand Opera House, Chicago. The current attraction at the Grand Opera is "A Little Brother of the Rich," a dramatization by Joseph Medill Patterson and Miss Harriet Ford of the novel of the former, which comes into Wallack's. In "A Little Brother" the parts of the principals are taken by Vincent Serrano, Hilda Spong and Ida Conquest.

The final rehearsals of the London Drury Lane spectacular success, "Dick Whittington," which is now being rehearsed under the stage direction of Frank Smithson for an American production under the management of the Shuberts, will take place at the Hyperion Theatre, New Haven, instead of in New York City. The rehearsals will be held in the room on the stage of any one of the Shubert New York theatres to set the scenes of "Dick Whittington."

The Shuberts announce that early in the spring they will make a new production for Louise Gunning. The piece selected for her use is "The Glassblowers," by John Philip Sousa, with a book and lyrics by Leonard Lebling.

Five o'clock Tea Kettles with Lamps; Table Dish; Warmers—Hectorbolls, Chaffing Dish, Coffee Maker, The New American Old-fashioned and Tea Baskets, Toddy Kettles, Soda Water Machines, Russian Samovars, Reflector Reading Lamps, Candelsticks, Andirons, Fire Irons and Stoves, and a good Holders, Fire Screens, etc., etc.

China and Glass Sets for Breakfast, Porridge, Tea, Broth, Chocolate; Pots for Tea, Coffee, and Cocoa; Decorative and Useful Glassware, Decorated Cups and Saucers, Glass Wine Cooling Jugs, etc.

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CITY SPEEDWAYS FOR AUTOS

OWNERS OF FAST CARS WOULD
LIKE MORE FREEDOM.Suggestion That the City Build a Road
Above or Below Ground Where Self-
Propelled Business Vehicles May Go
25 Miles an Hour Without Holdup.

On account of the traffic crowds which make it difficult for the owners of high powered automobiles to use them for business purposes an agitation has arisen for the establishment of automobile express roadways. It is estimated that there are 40,000 automobiles in New York and that the number is likely to be doubled in the next year. Many business men say because of the crowded conditions in the street the progress of a machine is made slow and uncertain compared with the express trains in the subway and elevated railroads. It is proposed to make these roadways either elevated or subways.

A suggestion has been made that a league or an association be formed which will have for its object the construction by the city of an express roadway without grade crossings in which automobiles running not less than twenty-five miles an hour will be permitted.

Dave H. Morris, a governor of the Automobile Club of America, said that while this proposition is an excellent one from a theoretical standpoint he could not see how it could be made practical at the present time. Mr. Morris said, however, he wished something might be done to remedy the present conditions, which make automobiling a hardship in the congested portions of the city.

Henry Sanderson, vice-president of the Automobile Club, did not think high powered automobiles should be used in the crowded districts. He said the tendency is to do away with speed and that the small car of 18 horse-power is the one that should be used for business purposes.

ACTORS SEE FORBES-ROBERTSON.

A Professional Matinee Without John
Drew, Who'd Headed the Request.

Forbes-Robertson appeared yesterday afternoon at the Maxine Elliott Theatre in "The Passing of the Third Floor Back" before an audience composed entirely of actors. Not a ticket had been sold, as Mr. Forbes-Robertson made that condition when he agreed to give the play. This is the second time the actor has given a performance for his colleagues. Several years ago he played "Hamlet" for them.

John Drew, who had requested the English actor on behalf of his colleagues to give the matinee, was not present, but his name was loudly applauded when the actor in his speech expressed the hope that Mr. Drew would soon recover from the results of his accident. Most of the actors now in New York seemed to be in the theatre. There are no syndicates or non-union organizations, and the actors do something for one another, so every company was represented.

Raymond Hitchcock was there and so was Joseph Herbert, and the English actors, who were also numerous. The actors applauded Mr. Forbes-Robertson just as much for this speech as for his acting, and it was delivered with the same beautiful tone and diction that he exhibited throughout his performance.

The automobile industry has hundreds of millions of dollars invested in it and it gives employment to thousands of individuals in various capacities. It is perfectly practical to go at the speed of an express train in automobiles, why not encourage the full development of this new method of locomotion? It is not a good policy to throttle any promising method of transportation, for every good method of transportation has an enormous influence for good in the prosperity of the country.

"Motor vehicle traffic offers one of the greatest possibilities of the future. One of the great coal fields of the world is an order for 300 trucks. Nor are the possibilities of motor trucks limited to city traffic; for short hauls to nearby towns they are unloading in boats or railroad cars. The use of sightseeing cars is developing rapidly. A company operating these cars seriously considered establishing last summer a regular line between New York and Philadelphia, but gave the plan up for the present on account of a very bad stretch of road about five miles in length in New Jersey.

"No argument is needed as to the value of good roads. With the introduction of self-propelled vehicles they have become more important than navigable rivers and harbors. Perhaps in time motor vehicles on good roads will compete with railroads; certainly they will threaten the monopoly of railroads and excessive railroad rates.

"The express roadway for automobiles is not an extravagant proposal; it is a necessity and an economical project. Therefore, I believe that the formation of a league or association which will have for its object the construction

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There's a rangey rough-finished cheviot
Overcoat in a broken plaid—with plain pockets
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and stripes and harmonious mixtures; and
some—smoother-finished meltons—box cut and
perfectly balanced from the shoulders, silklined,
in Oxford and black.

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279 BROADWAY, nr. Chambers St. 135th STREET, cor. 3d Avenue
UNION SQUARE, 14th St., nr. Broadway. 47 CORTLANDT ST., nr. Greenwich.by the city of an express roadway without
grade crossings, on which vehicles
running not less than twenty-five miles
an hour will be permitted. The
Committee in automobile organiza-
tions will be urged to take the matter
up for consideration.Half of the Glass
sold in New York as
Cut Glass
is pressed in a mould.

Dorflinger's

is not.

Robertson was compelled to make a little
speech. "Ladies and gentlemen, dear friends
and sister actors and actresses," he said,
"I cannot refrain from telling you in be-
half of my company and myself how
pleased a task it is to act before you
afternoon. I don't think I even told my
friend John Drew, when he came to see
me on behalf of his colleagues to give
this performance this afternoon, just
how happy I was to do it. You are so
encouraging, so sympathetic, so appreciative
of everything the actor does, that
both my company and myself find it
great pleasure to appear before you.
It is also a great honor that you have done
me to make this request."

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